

readymade [II]

for mixed ensemble

Preview File Only

Paul Newland

readymade (II)

Instrumentation

Flute or Clarinet

Trumpet (Bb)

2 Pianos (one or both may be prepared by placing screws (wrapped in gaffer tape if necessary) between the strings to produce a sustained gong-like sound)

2 Electric Guitars (effects pedals: overdrive, chorus, and volume pedals)

Acoustic or Electric Violin (with overdrive pedal)

2 Violas

'Cello

Duration: approx. 10 mins.

readymade II

possible seating plan

piano I

'cello

elec gt. I

viola I

viola II

flute/
clarinet

trumpet

A
U
D
I
E
N
C
E

elec.gt.II

piano II

readymade [II]

Performance notes

Players perform their parts independently of each other, paying particular attention to their tempo indications.

The performance falls into six sections, (the sixth section is optional).

section 1: perform **panel I** as for traditional notation ie left to right, top to bottom.

pause for 2"

section 2: choose any panel, play through the grid according to the guidelines below leaving out one row of your choice.

pause for 3"

section 3: perform **panel II** as for traditional notation.

pause for 0"

section 4: choose any panel, perform it according to the guidelines below leaving out two rows.

pause for 5"

section 5: perform **panel III** as for traditional notation.

pause for 7"

section 6 (optional): choose any panel, perform it according to the guidelines below leaving out three rows.

Wait until each player has finished playing through the section and held their pause before continuing to the next section.

Guidelines for the performance of panels in sections two, four, and six

Panel I : players should begin in the top left or top right hand square and proceed to play all the rows from top to bottom.

The rows should be played ;
always left to right, (as in traditional music) or
always right to left, or
left to right, right to left, left to right, right to left, etc. or
right to left, left to right, right to left, left to right, etc.

panel II : begin in any corner square and proceed horizontally or vertically to any adjacent square.

panel III : begin in any corner square and proceed horizontally, vertically or diagonally, to any adjacent square.

When a panel is repeated the performer may take a different path through the grid. This may be facilitated by photocopying the necessary panels.

The performers should begin as soon as they hear the first notes of the Trumpet (or any other player)

Piano

una corde is used primarily to create a change in colour, **mp** with **una corde** should be quieter than **mp** but louder than **p**. Performers should take care to differentiate clearly between the various dynamic levels.

Seating: Players should be seated so as to surround the audience.

The first performance was given by [rout] at St. Cyprians, London, NW1 on 8th Aug. '97.

P.N. Leuchars, Fife. 6.7.97

readymade [II]

for mixed ensemble

Preview File Only

flute / clarinet

Paul Newland

readymade (II)

Instrumentation

Flute or Clarinet

Trumpet (Bb)

2 Pianos (one or both may be prepared by placing screws (wrapped in gaffer tape if necessary) between the strings to produce a sustained gong-like sound)

2 Electric Guitars (effects pedals: overdrive, chorus, and volume pedals)

Acoustic or Electric Violin (with overdrive pedal)

2 Violas

'Cello

Duration: approx. 10 mins.

readymade II

possible seating plan

piano I

cello

elec gt. I

viola I

viola II

flute/
clarinet

trumpet

A
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D
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elec.gt.II

piano II

readymade [II]

Performance notes

Players perform their parts independently of each other, paying particular attention to their tempo indications.

The performance falls into six sections, (the sixth section is optional).

section 1: perform **panel I** as for traditional notation ie left to right, top to bottom.

pause for 2"

section 2: choose any panel, play through the grid according to the guidelines below leaving out one row of your choice.

pause for 3"

section 3: perform **panel II** as for traditional notation.

pause for 0"

section 4: choose any panel, perform it according to the guidelines below leaving out two rows.

pause for 5"

section 5: perform **panel III** as for traditional notation.

pause for 7"

section 6 (optional): choose any panel, perform it according to the guidelines below leaving out three rows.

Wait until each player has finished playing through the section and held their pause before continuing to the next section.

Guidelines for the performance of panels in sections two, four, and six

Panel I : players should begin in the top left or top right hand square and proceed to play all the rows from top to bottom.

The rows should be played ;
always left to right, (as in traditional music) or
always right to left, or
left to right, right to left, left to right, right to left, etc. or
right to left, left to right, right to left, left to right, etc.

panel II : begin in any corner square and proceed horizontally or vertically to any adjacent square.

panel III : begin in any corner square and proceed horizontally, vertically or diagonally, to any adjacent square.

When a panel is repeated the performer may take a different path through the grid. This may be facilitated by photocopying the necessary panels.

The performers should begin as soon as they hear the first notes of the Trumpet (or any other player)

Piano

una corde is used primarily to create a change in colour, **mp** with *una corde* should be quieter than **mp** but louder than **p**. Performers should take care to differentiate clearly between the various dynamic levels.

Seating: Players should be seated so as to surround the audience.

The first performance was given by [rout] at St. Cyprians, London, NW1 on 8th Aug. '97.

P.N. Leuchars, Fife. 6.7.97

readymade II

Flute

panel I

♩ = 56

Musical score for Flute, panel I, showing seven staves of music. The score is in treble clef with a key signature of one sharp (F#). The tempo is marked as ♩ = 56. The score consists of seven staves, each with a treble clef and a key signature of one sharp. The music is written in a single system with five measures. The first measure of each staff begins with a dynamic marking: pp, p, p, mp, p, p, and pp respectively. The second measure of each staff begins with a dynamic marking: p, pp, mp, pp, pp, mp, and p respectively. The third measure of each staff begins with a dynamic marking: mp, pp, mp, pp, mp, mp, and mp respectively. The fourth measure of each staff begins with a dynamic marking: pp, mp, pp, mp, mp, mp, and p respectively. The fifth measure of each staff begins with a dynamic marking: pp, pp, p, p, p, p, and p respectively. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

A single musical staff with a treble clef. It contains a whole note with a fermata symbol above it.

NOTE

◡ = cresc. from nothing

A SINGLE DYNAMIC MARKING, E.G., "p", IMPLIES ◡ p ◡

readymade II

Flute

panel II

♩ = 56

readymade II

Flute

panel III

♩ = 63

Handwritten musical score for Flute, panel III. The score consists of five staves of music. The first staff begins with a treble clef and a tempo marking of quarter note = 63. The music is written in 4/4 time. The first staff contains notes with dynamics p, pp, mp, mp, and pp. The second staff contains notes with dynamics mp, pp, mp, and mp. The third staff contains notes with dynamics p, pp, mp, p, and p. The fourth staff contains notes with dynamics mp, p, pp, and p. The fifth staff contains notes with dynamics mp, pp, mp, and p. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

A single empty musical staff with a treble clef and a fermata symbol above the staff.

readymade [II]

for mixed ensemble

Preview File Only

trumpet (Bb)

Paul Newland

readymade (II)

Instrumentation

Flute or Clarinet

Trumpet (Bb)

2 Pianos (one or both may be prepared by placing screws (wrapped in gaffer tape if necessary) between the strings to produce a sustained gong-like sound)

2 Electric Guitars (effects pedals: overdrive, chorus, and volume pedals)

Acoustic or Electric Violin (with overdrive pedal)

2 Violas

'Cello

Duration: approx. 10 mins.

readymade II

possible seating plan

piano I

'cello

elec gt. I

viola I

viola II

flute/
clarinet

trumpet

A
U
D
I
E
N
C
E

elec.gt.II

piano II

readymade [II]

Performance notes

Players perform their parts independently of each other, paying particular attention to their tempo indications.

The performance falls into six sections, (the sixth section is optional).

section 1: perform **panel I** as for traditional notation ie left to right, top to bottom.

pause for 2"

section 2: choose any panel, play through the grid according to the guidelines below leaving out one row of your choice.

pause for 3"

section 3: perform **panel II** as for traditional notation.

pause for 0"

section 4: choose any panel, perform it according to the guidelines below leaving out two rows.

pause for 5"

section 5: perform **panel III** as for traditional notation.

pause for 7"

section 6 (optional): choose any panel, perform it according to the guidelines below leaving out three rows.

Wait until each player has finished playing through the section and held their pause before continuing to the next section.

Guidelines for the performance of panels in sections two, four, and six

Panel I: players should begin in the top left or top right hand square and proceed to play all the rows from top to bottom.

The rows should be played ;
always left to right, (as in traditional music) or
always right to left, or
left to right, right to left, left to right, right to left, etc. or
right to left, left to right, right to left, left to right, etc.

panel II : begin in any corner square and proceed horizontally or vertically to any adjacent square.

panel III : begin in any corner square and proceed horizontally, vertically or diagonally, to any adjacent square.

When a panel is repeated the performer may take a different path through the grid. This may be facilitated by photocopying the necessary panels.

The performers should begin as soon as they hear the first notes of the Trumpet (or any other player)

Piano

una corde is used primarily to create a change in colour, **mp** with una corde should be quieter than **mp** but louder than **p**. Performers should take care to differentiate clearly between the various dynamic levels.

Seating: Players should be seated so as to surround the audience.

The first performance was given by [rout] at St. Cyprians, London, NW1 on 8th Aug. '97.

P.N. Leuchars, Fife. 6.7.97

readymade II

Trumpet (Bb)

(with mute)

panel I

♩ = 56

Begin when everyone is ready

Handwritten musical score for Trumpet (Bb) with five staves. The score is divided into four measures. Each measure contains notes with dynamic markings and crescendo lines. A diagonal watermark "Preview File Only" is present across the middle of the score.

Measure	Staff 1	Staff 2	Staff 3	Staff 4	Staff 5
1	mp	p	pp	pp	mp
2	pp	mp	p	mp	pp
3	p	pp	p	pp	pp
4	pp	p	p	mp	pp

NOTE:

— = cresc. from nothing

A SINGLE DYNAMIC MARKING, EG., "p", IMPLIES — p —

readymade II

Trumpet (Bb)

(with mute)

panel III

♩ = 54

Handwritten musical score for Trumpet (Bb) with mute, panel III. The score consists of five staves of music. The first four staves are grouped together by a large bracket on the left. The fifth staff is separate. The music is written in treble clef with a key signature of one sharp (F#). The first staff has a dynamic marking of p. The second staff has a dynamic marking of p. The third staff has a dynamic marking of mp. The fourth staff has a dynamic marking of p. The fifth staff has a dynamic marking of p. The music features various rhythmic patterns and dynamics. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

readymade [II]

for mixed ensemble

Preview File Only

piano I

Paul Newland

readymade (II)

Instrumentation

Flute or Clarinet

Trumpet (Bb)

2 Pianos (one or both may be prepared by placing screws (wrapped in gaffer tape if necessary) between the strings to produce a sustained gong-like sound)

2 Electric Guitars (effects pedals: overdrive, chorus, and volume pedals)

Acoustic or Electric Violin (with overdrive pedal)

2 Violas

'Cello

Duration: approx. 10 mins.

readymade II

possible seating plan

piano I

'cello

elec gt. I

viola I

viola II

flute/
clarinet

trumpet

A
U
D
I
E
N
C
E

elec.gt.II

piano II

readymade [II]

Performance notes

Players perform their parts independently of each other, paying particular attention to their tempo indications.

The performance falls into six sections, (the sixth section is optional).

section 1: perform **panel I** as for traditional notation ie left to right, top to bottom.

pause for 2"

section 2: choose any panel, play through the grid according to the guidelines below leaving out one row of your choice.

pause for 3"

section 3: perform **panel II** as for traditional notation.

pause for 0"

section 4: choose any panel, perform it according to the guidelines below leaving out two rows.

pause for 5"

section 5: perform **panel III** as for traditional notation.

pause for 7"

section 6 (optional): choose any panel, perform it according to the guidelines below leaving out three rows.

Wait until each player has finished playing through the section and held their pause before continuing to the next section.

Guidelines for the performance of panels in sections two, four, and six

Panel I : players should begin in the top left or top right hand square and proceed to play all the rows from top to bottom.

The rows should be played ;
always left to right, (as in traditional music) or
always right to left, or
left to right, right to left, left to right, right to left, etc. or
right to left, left to right, right to left, left to right, etc.

panel II : begin in any corner square and proceed horizontally or vertically to any adjacent square.

panel III : begin in any corner square and proceed horizontally, vertically or diagonally, to any adjacent square.

When a panel is repeated the performer may take a different path through the grid. This may be facilitated by photocopying the necessary panels.

The performers should begin as soon as they hear the first notes of the Trumpet (or any other player)

Piano

una corde is used primarily to create a change in colour, **mp** with *una corde* should be quieter than **mp** but louder than **p**. Performers should take care to differentiate clearly between the various dynamic levels.

Seating: Players should be seated so as to surround the audience.

The first performance was given by [rout] at St. Cyprians, London, NW1 on 8th Aug. '97.

P.N. Leuchars, Fife. 6.7.97

readymade [II]

panel I

piano I

sustaining pedal held down throughout

♩ = 54

The musical score consists of six systems of grand staff notation (treble and bass clefs). The dynamics are marked as *p*, *pp*, *mp*, and *p*. The instruction "una corde" is written below the bass staff of the first, second, fourth, and sixth systems. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 3, 5). A large blue watermark "Preview File Only" is overlaid diagonally across the middle of the page.

An empty grand staff notation consisting of two staves (treble and bass clefs) with a repeat sign at the end.

readymade [II]

panel II

sustaining pedal held down throughout

piano I

$\text{♩} = 54$

The musical score for piano I, panel II, consists of five systems of staves. Each system contains a grand staff (treble and bass clefs) and a single staff below it. The dynamics are marked as *p*, *pp*, *mp*, and *p*. The *una corde* instruction is present in several measures across the systems. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 3, 5). A large blue watermark "Preview File Only" is overlaid diagonally across the middle of the score.

A single system of a grand staff (treble and bass clefs) with a fermata symbol placed over the treble clef staff.

readymade [II]

for mixed ensemble

Preview File Only

piano II

Paul Newland

readymade (II)

Instrumentation

Flute or Clarinet

Trumpet (Bb)

2 Pianos (one or both may be prepared by placing screws (wrapped in gaffer tape if necessary) between the strings to produce a sustained gong-like sound)

2 Electric Guitars (effects pedals: overdrive, chorus, and volume pedals)

Acoustic or Electric Violin (with overdrive pedal)

2 Violas

'Cello

Duration: approx. 10 mins.

readymade II

possible seating plan

piano I

cello

elec gt. I

viola I

viola II

flute/
clarinet

trumpet

A
U
D
I
E
N
C
E

elec.gt.II

piano II

readymade [II]

Performance notes

Players perform their parts independently of each other, paying particular attention to their tempo indications.

The performance falls into six sections, (the sixth section is optional).

section 1: perform **panel I** as for traditional notation ie left to right, top to bottom.

pause for 2"

section 2: choose any panel, play through the grid according to the guidelines below leaving out one row of your choice.

pause for 3"

section 3: perform **panel II** as for traditional notation.

pause for 0"

section 4: choose any panel, perform it according to the guidelines below leaving out two rows.

pause for 5"

section 5: perform **panel III** as for traditional notation.

pause for 7"

section 6 (optional): choose any panel, perform it according to the guidelines below leaving out three rows.

Wait until each player has finished playing through the section and held their pause before continuing to the next section.

Guidelines for the performance of panels in sections two, four, and six

Panel I : players should begin in the top left or top right hand square and proceed to play all the rows from top to bottom.

The rows should be played ;
always left to right, (as in traditional music) or
always right to left, or
left to right, right to left, left to right, right to left, etc. or
right to left, left to right, right to left, left to right, etc.

panel II : begin in any corner square and proceed horizontally or vertically to any adjacent square.

panel III : begin in any corner square and proceed horizontally, vertically or diagonally, to any adjacent square.

When a panel is repeated the performer may take a different path through the grid. This may be facilitated by photocopying the necessary panels.

The performers should begin as soon as they hear the first notes of the Trumpet (or any other player)

Piano

una corde is used primarily to create a change in colour, **mp** with *una corde* should be quieter than **mp** but louder than **p**. Performers should take care to differentiate clearly between the various dynamic levels.

Seating: Players should be seated so as to surround the audience.

The first performance was given by [rout] at St. Cyprians, London, NW1 on 8th Aug. '97.

P.N. Leuchars, Fife. 6.7.97

readymade [II]

panel I

piano II

sustaining pedal held down throughout

♩ = 63

Musical score for piano II, panel I, measures 1-5. The score is written for two staves (treble and bass clef) and includes dynamic markings (p, pp, mp) and articulation (accents, slurs). Fingerings are indicated by numbers 1-5. The tempo is marked as ♩ = 63. The key signature has one sharp (F#).

Measure 1: Treble clef starts with a half note F#4 (p), followed by quarter notes G#4, A4, B4, C5. Bass clef has a half note F#3, followed by quarter notes G3, A3, B3, C4. Dynamic: p.

Measure 2: Treble clef starts with a half note F#4 (pp), followed by quarter notes G#4, A4, B4, C5. Bass clef has a half note F#3, followed by quarter notes G3, A3, B3, C4. Dynamic: pp.

Measure 3: Treble clef starts with a half note F#4 (mp), followed by quarter notes G#4, A4, B4, C5. Bass clef has a half note F#3, followed by quarter notes G3, A3, B3, C4. Dynamic: mp.

Measure 4: Treble clef starts with a half note F#4 (p), followed by quarter notes G#4, A4, B4, C5. Bass clef has a half note F#3, followed by quarter notes G3, A3, B3, C4. Dynamic: p.

Measure 5: Treble clef starts with a half note F#4 (mp), followed by quarter notes G#4, A4, B4, C5. Bass clef has a half note F#3, followed by quarter notes G3, A3, B3, C4. Dynamic: mp.

Articulation: Accents are present on the first note of each measure. Slurs are used for the eighth-note pairs in measures 2, 3, 4, and 5. Fingerings: 3 for the eighth-note pairs in measures 2, 3, 4, and 5. A '5' is written below the bass clef in measure 2.

Performance instructions: 'una corde' is written below the bass clef in measures 3, 4, and 5.

Empty musical staff for piano II, consisting of two staves (treble and bass clef).

readymade [II]

panel II

piano II

sustaining pedal held down throughout

♩ = 54

The musical score consists of six systems of staves. Each system has a grand staff (treble and bass clefs) and a single bass clef staff below it. The notation includes various dynamics such as *pp*, *p*, *mp*, and *ppp*. Fingerings are indicated by numbers 1-5. The text "una corde" appears in several measures. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

A single system of empty musical staves, consisting of a grand staff (treble and bass clefs) and a single bass clef staff below it.

readymade [II]

for mixed ensemble

electric guitar I

Preview File Only

Paul Newland

readymade (II)

Instrumentation

Flute or Clarinet

Trumpet (Bb)

2 Pianos (one or both may be prepared by placing screws (wrapped in gaffer tape if necessary) between the strings to produce a sustained gong-like sound)

2 Electric Guitars (effects pedals: overdrive, chorus, and volume pedals)

Acoustic or Electric Violin (with overdrive pedal)

2 Violas

'Cello

Duration: approx. 10 mins.

readymade II

possible seating plan

piano I

'cello

elec gt. I

viola I

viola II

flute/
clarinet

trumpet

A
U
D
I
E
N
C
E

elec.gt.II

piano II

readymade [II]

Performance notes

Players perform their parts independently of each other, paying particular attention to their tempo indications.

The performance falls into six sections, (the sixth section is optional).

section 1: perform **panel I** as for traditional notation ie left to right, top to bottom.

pause for 2"

section 2: choose any panel, play through the grid according to the guidelines below leaving out one row of your choice.

pause for 3"

section 3: perform **panel II** as for traditional notation.

pause for 0"

section 4: choose any panel, perform it according to the guidelines below leaving out two rows.

pause for 5"

section 5: perform **panel III** as for traditional notation.

pause for 7"

section 6 (optional): choose any panel, perform it according to the guidelines below leaving out three rows.

Wait until each player has finished playing through the section and held their pause before continuing to the next section.

Guidelines for the performance of panels in sections two, four, and six

Panel I : players should begin in the top left or top right hand square and proceed to play all the rows from top to bottom.

The rows should be played ;
always left to right, (as in traditional music) or
always right to left, or
left to right, right to left, left to right, right to left, etc. or
right to left, left to right, right to left, left to right, etc.

panel II : begin in any corner square and proceed horizontally or vertically to any adjacent square.

panel III : begin in any corner square and proceed horizontally, vertically or diagonally, to any adjacent square.

When a panel is repeated the performer may take a different path through the grid. This may be facilitated by photocopying the necessary panels.

The performers should begin as soon as they hear the first notes of the Trumpet (or any other player)

Piano

una corde is used primarily to create a change in colour, **mp** with **una corde** should be quieter than **mp** but louder than **p**. Performers should take care to differentiate clearly between the various dynamic levels.

Seating: Players should be seated so as to surround the audience.

The first performance was given by [rout] at St. Cyprians, London, NW1 on 8th Aug. '97.

P.N. Leuchars, Fife. 6.7.97

readymade II

Electric Guitar I

panel I

♩ = 56

The musical score is divided into six staves. Each staff contains four measures of music. The dynamic markings are as follows:

- Staff 1: *pp*, *mp*, *p*, *pp*
- Staff 2: *p*, *mp*, *pp*, *mp*
- Staff 3: *pp*, *mp*, *pp*, *p*
- Staff 4: *mp*, *p*, *mp*, *pp*
- Staff 5: *p*, *mp*, *p*, *p*

Articulation symbols include slurs and accents. A large blue watermark "Preview File Only" is overlaid across the middle of the score.

Below the main score is a single empty staff with a fermata symbol above it.

THE GUITARIST SHOULD USE THE EFFECTS PEDALS TO PRODUCE A RICH, DISTORTED, SUSTAINED SOUND. THE VOLUME PEDAL SHOULD BE USED TO FACILITATE CRESC. AND DIM. MARKINGS

◡ = cresc. from nothing

A SINGLE DYNAMIC MARKING E.G. "pp" IMPLIES ◡ pp ◡

readymade II

Electric Guitar I

panel II

♩ = 63

The musical score is written on five staves. The first four staves are grouped together, and the fifth staff is separate. The music includes various notes, rests, and dynamic markings such as *p*, *pp*, *mp*, and *p*. There are also some handwritten annotations like "7" and "7 7" above notes. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

readymade II

Electric Guitar I

panel III

♩ = 54

Handwritten musical score for Electric Guitar I, panel III. The score consists of seven staves. The first six staves are grouped into four measures. The seventh staff is a single line at the bottom. The notation includes various notes, rests, and dynamic markings such as p, mp, and pp. A large blue watermark "Preview File Only" is overlaid diagonally across the middle of the score.

readymade [II]

for mixed ensemble

electric guitar II

Paul Newland

Preview File Only

readymade (II)

Instrumentation

Flute or Clarinet

Trumpet (Bb)

2 Pianos (one or both may be prepared by placing screws (wrapped in gaffer tape if necessary) between the strings to produce a sustained gong-like sound)

2 Electric Guitars (effects pedals: overdrive, chorus, and volume pedals)

Acoustic or Electric Violin (with overdrive pedal)

2 Violas

'Cello

Duration: approx. 10 mins.

readymade II

possible seating plan

piano I

cello

elec gt. I

viola I

viola II

flute/
clarinet

trumpet

A
U
D
I
E
N
C
E

elec.gt.II

piano II

readymade [II]

Performance notes

Players perform their parts independently of each other, paying particular attention to their tempo indications.

The performance falls into six sections, (the sixth section is optional).

section 1: perform **panel I** as for traditional notation ie left to right, top to bottom.

pause for 2"

section 2: choose any panel, play through the grid according to the guidelines below leaving out one row of your choice.

pause for 3"

section 3: perform **panel II** as for traditional notation.

pause for 0"

section 4: choose any panel, perform it according to the guidelines below leaving out two rows.

pause for 5"

section 5: perform **panel III** as for traditional notation.

pause for 7"

section 6 (optional): choose any panel, perform it according to the guidelines below leaving out three rows.

Wait until each player has finished playing through the section and held their pause before continuing to the next section.

Guidelines for the performance of panels in sections two, four, and six

Panel I : players should begin in the top left or top right hand square and proceed to play all the rows from top to bottom.

The rows should be played ;
always left to right, (as in traditional music) or
always right to left, or
left to right, right to left, left to right, right to left, etc. or
right to left, left to right, right to left, left to right, etc.

panel II : begin in any corner square and proceed horizontally or vertically to any adjacent square.

panel III : begin in any corner square and proceed horizontally, vertically or diagonally, to any adjacent square.

When a panel is repeated the performer may take a different path through the grid. This may be facilitated by photocopying the necessary panels.

The performers should begin as soon as they hear the first notes of the Trumpet (or any other player)

Piano

una corde is used primarily to create a change in colour, **mp** with **una corde** should be quieter than **mp** but louder than **p**. Performers should take care to differentiate clearly between the various dynamic levels.

Seating: Players should be seated so as to surround the audience.

The first performance was given by [rout] at St. Cyprians, London, NW1 on 8th Aug. '97.

P.N. Leuchars, Fife. 6.7.97

readymade II

Electric Guitar II

panel I

♩ = 54

Handwritten musical score for Electric Guitar II, panel I. The score consists of six staves of music in treble clef, with a key signature of one sharp (F#). The music is divided into four measures. The first measure starts with a half note G4 (F#) and a half note A4 (G#). The second measure starts with a half note B4 (A#) and a half note C5 (B#). The third measure starts with a half note D5 (C#) and a half note E5 (D#). The fourth measure starts with a half note F#5 and a half note G#5. Dynamic markings include pp, p, mp, and bb. Crescendo and decrescendo markings are used throughout. A large blue watermark "Preview File Only" is overlaid on the score.

THE GUITARIST SHOULD USE THE EFFECTS PEDALS TO PRODUCE A RICH, DISTORTED, SUSTAINING SOUND. THE VOLUME PEDAL SHOULD BE USED TO FACILITATE CRESC. AND DIM. MARKINGS

◁ CRESC. FROM NOTHING

A SINGLE DYNAMIC MARKING, "p", IMPLIES ◁ p ▷

readymade II

Electric Guitar II

panel II

♩ = 56

Handwritten musical score for Electric Guitar II, panel II. The score consists of five staves of music in treble clef, organized into four measures. The first measure contains notes with dynamics p and pp. The second measure contains notes with dynamics p and pp. The third measure contains notes with dynamics mp and p. The fourth measure contains notes with dynamics p and mp. A large blue watermark "Preview File Only" is overlaid diagonally across the score. Below the main score is a single empty staff with a circled question mark above it.

readymade II

Electric Guitar II

panel III

♩ = 54

Handwritten musical score for Electric Guitar II, panel III. The score consists of seven staves of music, each with a treble clef. The music is divided into four measures. The first measure starts with a dynamic marking of 'p'. The second measure has a dynamic marking of 'pp'. The third measure has a dynamic marking of 'p'. The fourth measure has a dynamic marking of 'mp'. The score includes various musical notations such as notes, rests, accidentals (sharps and naturals), and dynamic markings. A large blue watermark 'Preview File Only' is overlaid diagonally across the score.

A single empty musical staff with a treble clef and a whole note rest.

P.N.
6.7.97.

readymade [II]

for mixed ensemble

violin

Preview File Only

Paul Newland

readymade (II)

Instrumentation

Flute or Clarinet

Trumpet (Bb)

2 Pianos (one or both may be prepared by placing screws (wrapped in gaffer tape if necessary) between the strings to produce a sustained gong-like sound)

2 Electric Guitars (effects pedals: overdrive, chorus, and volume pedals)

Acoustic or Electric Violin (with overdrive pedal)

2 Violas

'Cello

Duration: approx. 10 mins.

readymade II

possible seating plan

piano I

'cello

elec gt. I

viola I

viola II

flute/
clarinet

trumpet

A
U
D
I
E
N
C
E

elec.gt.II

piano II

readymade [II]

Performance notes

Players perform their parts independently of each other, paying particular attention to their tempo indications.

The performance falls into six sections, (the sixth section is optional).

section 1: perform **panel I** as for traditional notation ie left to right, top to bottom.

pause for 2"

section 2: choose any panel, play through the grid according to the guidelines below leaving out one row of your choice.

pause for 3"

section 3: perform **panel II** as for traditional notation.

pause for 0"

section 4: choose any panel, perform it according to the guidelines below leaving out two rows.

pause for 5"

section 5: perform **panel III** as for traditional notation.

pause for 7"

section 6 (optional): choose any panel, perform it according to the guidelines below leaving out three rows.

Wait until each player has finished playing through the section and held their pause before continuing to the next section.

Guidelines for the performance of panels in sections two, four, and six

Panel I : players should begin in the top left or top right hand square and proceed to play all the rows from top to bottom.

The rows should be played ;
always left to right, (as in traditional music) or
always right to left, or
left to right, right to left, left to right, right to left, etc. or
right to left, left to right, right to left, left to right, etc.

panel II : begin in any corner square and proceed horizontally or vertically to any adjacent square.

panel III : begin in any corner square and proceed horizontally, vertically or diagonally, to any adjacent square.

When a panel is repeated the performer may take a different path through the grid. This may be facilitated by photocopying the necessary panels.

The performers should begin as soon as they hear the first notes of the Trumpet (or any other player)

Piano

una corde is used primarily to create a change in colour, **mp** with **una corde** should be quieter than **mp** but louder than **p**. Performers should take care to differentiate clearly between the various dynamic levels.

Seating: Players should be seated so as to surround the audience.

The first performance was given by [rout] at St. Cyprians, London, NW1 on 8th Aug. '97.

P.N. Leuchars, Fife. 6.7.97


readymade II

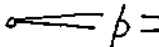

Violin

panel I

♩ = 63

Violin score for "readymade II" panel I. The score consists of eight staves of music. The first staff has a dynamic marking of *pp*. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *p*. The fourth staff has a dynamic marking of *mp*. The fifth staff has a dynamic marking of *mp*. The sixth staff has a dynamic marking of *p*. The seventh staff has a dynamic marking of *pp*. The eighth staff has a dynamic marking of *mp*. A large blue watermark "Preview File Only" is overlaid on the score.

NOTE:  = cresc. from nothing

A SINGLE DYNAMIC e.g. "*p*", IMPLIES  *p* 

readymade II

Violin

panel II

♩ = 56

The image displays a violin score for a piece titled "readymade II", specifically "panel II". The tempo is indicated as ♩ = 56. The score is written on eight staves, with the first seven staves containing musical notation and the eighth staff being empty. The notation includes various notes, rests, and dynamics such as *mp* (mezzo-piano) and *p* (piano). A large, semi-transparent watermark "Preview File Only" is overlaid diagonally across the center of the page. The score is organized into five measures, with the first measure starting with a treble clef and a key signature of one sharp (F#).

readymade II

Violin

panel III

♩ = 56

Handwritten musical score for Violin, panel III, titled "readymade II". The score consists of seven staves of music in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 56. The music is divided into five measures. The first measure starts with a dynamic of *p*. The second measure has dynamics of *pp* and *p*. The third measure has dynamics of *mp* and *p*. The fourth measure has dynamics of *p* and *mp*. The fifth measure has dynamics of *pp* and *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings. A large blue watermark "Preview File Only" is overlaid diagonally across the score. At the bottom, there is a single staff with a fermata over a whole note.

P.N. 6.7.97.

readymade [II]

for mixed ensemble

viola I

Preview File Only

Paul Newland

readymade (II)

Instrumentation

Flute or Clarinet

Trumpet (Bb)

2 Pianos (one or both may be prepared by placing screws (wrapped in gaffer tape if necessary) between the strings to produce a sustained gong-like sound)

2 Electric Guitars (effects pedals: overdrive, chorus, and volume pedals)

Acoustic or Electric Violin (with overdrive pedal)

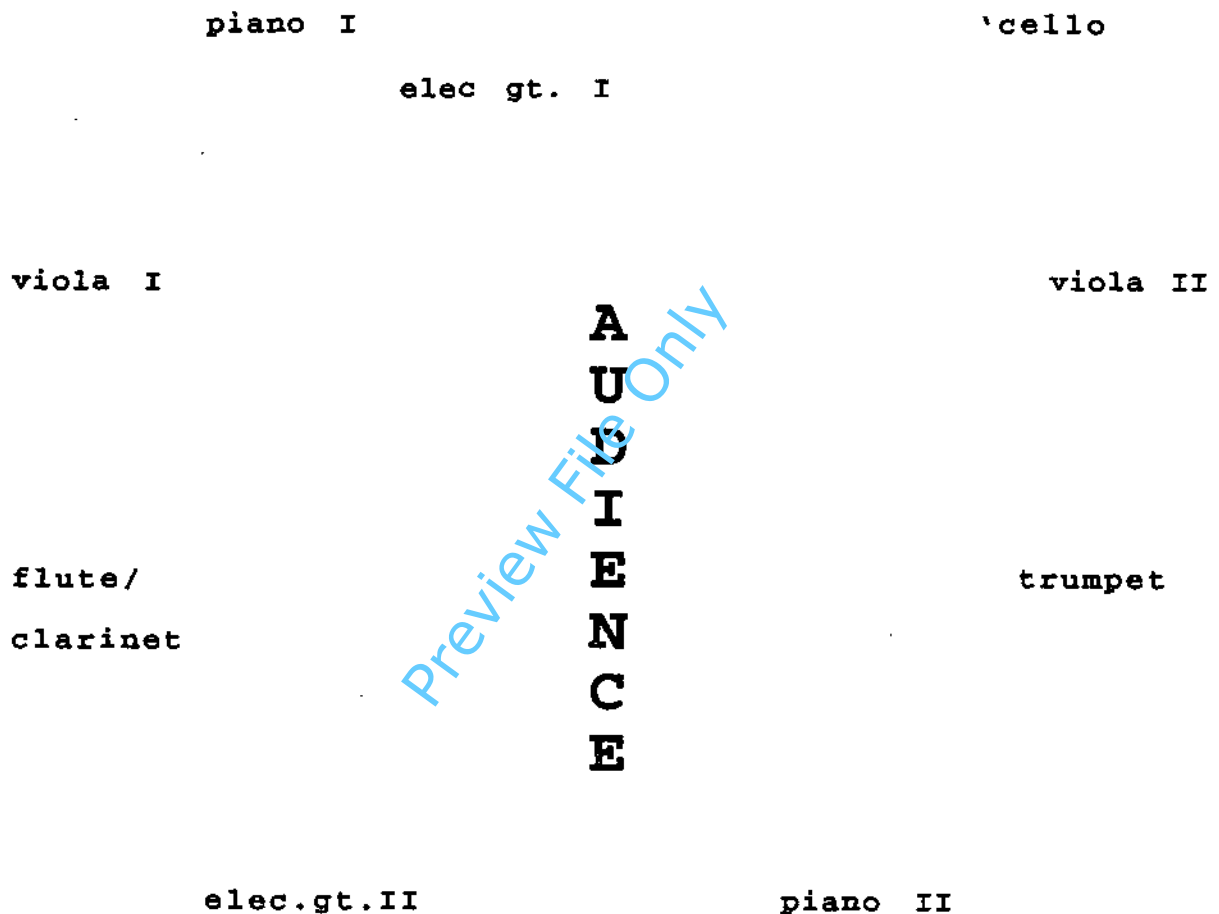
2 Violas

'Cello

Duration: approx. 10 mins.

readymade II

possible seating plan



readymade [II]

Performance notes

Players perform their parts independently of each other, paying particular attention to their tempo indications.

The performance falls into six sections, (the sixth section is optional).

section 1: perform **panel I** as for traditional notation ie left to right, top to bottom.

pause for 2"

section 2: choose any panel, play through the grid according to the guidelines below leaving out one row of your choice.

pause for 3"

section 3: perform **panel II** as for traditional notation.

pause for 0"

section 4: choose any panel, perform it according to the guidelines below leaving out two rows.

pause for 5"

section 5: perform **panel III** as for traditional notation.

pause for 7"

section 6 (optional): choose any panel, perform it according to the guidelines below leaving out three rows.

Wait until each player has finished playing through the section and held their pause before continuing to the next section.

Guidelines for the performance of panels in sections two, four, and six

Panel I : players should begin in the top left or top right hand square and proceed to play all the rows from top to bottom.

The rows should be played ;
always left to right, (as in traditional music) or
always right to left, or
left to right, right to left, left to right, right to left, etc. or
right to left, left to right, right to left, left to right, etc.

panel II : begin in any corner square and proceed horizontally or vertically to any adjacent square.

panel III : begin in any corner square and proceed horizontally, vertically or diagonally, to any adjacent square.

When a panel is repeated the performer may take a different path through the grid. This may be facilitated by photocopying the necessary panels.

The performers should begin as soon as they hear the first notes of the Trumpet (or any other player)

Piano

una corde is used primarily to create a change in colour, **mp** with **una corde** should be quieter than **mp** but louder than **p**. Performers should take care to differentiate clearly between the various dynamic levels.

Seating: Players should be seated so as to surround the audience.

The first performance was given by [rout] at St. Cyprians, London, NW1 on 8th Aug. '97.

P.N. Leuchars, Fife. 6.7.97

readymade II

Viola I

panel I

♩ = 52

The musical score consists of five staves of music in 3/4 time, with a key signature of one sharp (F#). The score is divided into four measures. The dynamic markings for each measure are as follows:

Measure	Staff 1	Staff 2	Staff 3	Staff 4	Staff 5
1	p	mp	p	p	mp
2	pp	pp	mp	pp	pp
3	mp	pp	mp	p	pp
4	p	mp	pp	mp	p

A watermark "Preview File Only" is visible across the middle of the score. Below the fifth staff, there is a small graphic of a smiley face with a question mark inside.

NOTE. cresc. = cresc. from nothing

A SINGLE DYNAMIC MARKING, EG " p ", IMPLIES cresc.

readymade II

Viola I

panel III

♩ = 56

The musical score consists of six staves of music, each with a dynamic marking. The dynamics are: *pp*, *p*, *mp*, *pp*, *p*, and *pp*. The score includes various musical notations such as slurs, accents, and articulation marks. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

P.N. 6.7.97

readymade [II]

for mixed ensemble

Preview File Only

viola II

Paul Newland

readymade (II)

Instrumentation

Flute or Clarinet

Trumpet (Bb)

2 Pianos (one or both may be prepared by placing screws (wrapped in gaffer tape if necessary) between the strings to produce a sustained gong-like sound)

2 Electric Guitars (effects pedals: overdrive, chorus, and volume pedals)

Acoustic or Electric Violin (with overdrive pedal)

2 Violas

'Cello

Duration: approx. 10 mins.

readymade II

possible seating plan

piano I

'cello

elec gt. I

viola I

viola II

flute/
clarinet

trumpet

A
U
D
I
E
N
C
E

elec.gt.II

piano II

readymade [II]

Performance notes

Players perform their parts independently of each other, paying particular attention to their tempo indications.

The performance falls into six sections, (the sixth section is optional).

section 1: perform **panel I** as for traditional notation ie left to right, top to bottom.

pause for 2"

section 2: choose any panel, play through the grid according to the guidelines below leaving out one row of your choice.

pause for 3"

section 3: perform **panel II** as for traditional notation.

pause for 0"

section 4: choose any panel, perform it according to the guidelines below leaving out two rows.

pause for 5"

section 5: perform **panel III** as for traditional notation.

pause for 7"

section 6 (optional): choose any panel, perform it according to the guidelines below leaving out three rows.

Wait until each player has finished playing through the section and held their pause before continuing to the next section.

Guidelines for the performance of panels in sections two, four, and six

Panel I : players should begin in the top left or top right hand square and proceed to play all the rows from top to bottom.

The rows should be played ;
always left to right, (as in traditional music) or
always right to left, or
left to right, right to left, left to right, right to left, etc. or
right to left, left to right, right to left, left to right, etc.

panel II : begin in any corner square and proceed horizontally or vertically to any adjacent square.

panel III : begin in any corner square and proceed horizontally, vertically or diagonally, to any adjacent square.

When a panel is repeated the performer may take a different path through the grid. This may be facilitated by photocopying the necessary panels.

The performers should begin as soon as they hear the first notes of the Trumpet (or any other player)

Piano

una corde is used primarily to create a change in colour, **mp** with **una corde** should be quieter than **mp** but louder than **p**. Performers should take care to differentiate clearly between the various dynamic levels.

Seating: Players should be seated so as to surround the audience.

The first performance was given by [rout] at St. Cyprians, London, NW1 on 8th Aug. '97.

P.N. Leuchars, Fife. 6.7.97

readymade II

Viola II

panel I

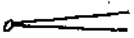
♩ = 54

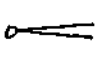
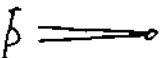
The musical score consists of five staves of music in 3/4 time, with a key signature of one sharp (F#). The dynamics are marked as follows:

Staff	Measure 1	Measure 2	Measure 3	Measure 4
Staff 1	mp	pp	pp	p
Staff 2	pp	p	mp	p
Staff 3	p	mp	mp	pp
Staff 4	pp	mp	mp	pp
Staff 5	p	mp	pp	p

A watermark "Preview File Only" is visible across the middle of the score.

NOTE

 = cresc. from nothing

A SINGLE DYNAMIC MARKING, E.G. "p", IMPLIES  

readymade II

Viola II

panel II

♩ = 56

The musical score is organized into four systems, each consisting of a top staff and a bottom staff. The top staff of each system contains a melodic line with various notes and rests, often with slurs. The bottom staff contains dynamic markings and some notes. The dynamics used are *pp*, *p*, *mp*, and *bb*. A large blue watermark "Preview File Only" is oriented diagonally across the middle of the page. At the bottom of the page, there is a single empty staff with a few notes and a slur.

readymade II

Viola II

panel III

♩ = 56

Handwritten musical score for Viola II, panel III, measures 1-4. The score is written on six staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and fourth staves have a bass clef and a key signature of one sharp (F#). The third, fifth, and sixth staves have a bass clef and a key signature of one flat (Bb). Dynamics include p, pp, mp, and pp. A diagonal watermark "Preview File Only" is present across the score.

A single empty musical staff with a bass clef and a key signature of one flat (Bb).

readymade [II]

for mixed ensemble

'cello

Preview File Only

Paul Newland

readymade (II)

Instrumentation

Flute or Clarinet

Trumpet (Bb)

2 Pianos (one or both may be prepared by placing screws (wrapped in gaffer tape if necessary) between the strings to produce a sustained gong-like sound)

2 Electric Guitars (effects pedals: overdrive, chorus, and volume pedals)

Acoustic or Electric Violin (with overdrive pedal)

2 Violas

'Cello

Duration: approx. 10 mins.

readymade II

possible seating plan

piano I

'cello

elec gt. I

viola I

viola II

flute/
clarinet

trumpet

A
U
D
I
E
N
C
E

elec.gt.II

piano II

readymade [II]

Performance notes

Players perform their parts independently of each other, paying particular attention to their tempo indications.

The performance falls into six sections, (the sixth section is optional).

section 1: perform **panel I** as for traditional notation ie left to right, top to bottom.

pause for 2"

section 2: choose any panel, play through the grid according to the guidelines below leaving out one row of your choice.

pause for 3"

section 3: perform **panel II** as for traditional notation.

pause for 0"

section 4: choose any panel, perform it according to the guidelines below leaving out two rows.

pause for 5"

section 5: perform **panel III** as for traditional notation.

pause for 7"

section 6 (optional): choose any panel, perform it according to the guidelines below leaving out three rows.

Wait until each player has finished playing through the section and held their pause before continuing to the next section.

Guidelines for the performance of panels in sections two, four, and six

Panel I : players should begin in the top left or top right hand square and proceed to play all the rows from top to bottom.

The rows should be played ;
always left to right, (as in traditional music) or
always right to left, or
left to right, right to left, left to right, right to left, etc. or
right to left, left to right, right to left, left to right, etc.

panel II : begin in any corner square and proceed horizontally or vertically to any adjacent square.

panel III : begin in any corner square and proceed horizontally, vertically or diagonally, to any adjacent square.

When a panel is repeated the performer may take a different path through the grid. This may be facilitated by photocopying the necessary panels.

The performers should begin as soon as they hear the first notes of the Trumpet (or any other player)

Piano

una corde is used primarily to create a change in colour, **mp** with *una corde* should be quieter than **mp** but louder than **p**. Performers should take care to differentiate clearly between the various dynamic levels.

Seating: Players should be seated so as to surround the audience.

The first performance was given by [rout] at St. Cyprians, London, NW1 on 8th Aug. '97.

P.N. Leuchars, Fife. 6.7.97

'Cello

readymade II

♩ = 56

panel I

Handwritten musical score for cello, panel I, consisting of 8 staves of music. The score is organized into four measures across four rows of two staves each. The first staff of each row contains musical notation, and the second staff contains dynamic markings. The dynamic markings are: p, mp, pp, p, pp, mp, p, pp, mp, pp, p, pp, pp, mp, p, mp, pp, mp. A large blue watermark 'Preview File Only' is oriented vertically across the center of the score.

A single staff of music at the bottom of the page, containing a circled '0'.

NOTE = cresc. from nothing

A SINGLE DYNAMIC, "P", IMPLIES p

readymade II

panel II

'Cello

♩ = 52

The musical score consists of six staves of music, organized into three systems of two staves each. The first system (staves 1-2) features a melodic line with a slur and a fermata, with dynamics *mp*, *p*, and *pp* indicated. The second system (staves 3-4) continues the melodic line with dynamics *p*, *mp*, and *p*. The third system (staves 5-6) includes a melodic line with a slur and a fermata, with dynamics *mp*, *p*, and *pp*. A blue watermark "Preview File Only" is overlaid on the score. Below the staves, there are dynamic markings *pp* and *mp* and a fermata symbol.

A single staff of music with a fermata symbol above it.

readymade II

'Cello

panel III

♩ = 54

Handwritten musical score for cello, panel III, measures 1-5. The score is written in bass clef with a key signature of one sharp (F#). The tempo is marked as ♩ = 54. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and slurs. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

An empty musical staff with a bass clef, containing a single slur mark above the staff.

P.N.
6.7.97